

WHERE HARMONY IS LAW

Little of interest has been going on in the music world of Salt Lake during the past week, but an event is scheduled for Thursday next which would atone for many weeks of dullness in any city. Mme. Lillian Blauvelt, the renowned soprano singer, is to make her first appearance in this city under the auspices of the Philharmonic Guaranteeing association. The concert is to be held in the First Congregational church on Thursday evening and will be second in interest to no musical event of the year.

Mme. Lillian Blauvelt is a native American, having been born in Brooklyn a little less than thirty-one years ago. At a very early age she exhibited a decided talent for music and began the study of the violin at the age of 7. At 15 it was discovered that the young violinist had a voice of great promise, so the violin was put aside and the cultivation of the voice began at the National Conservatory of Music. Later, Mme. Blauvelt went to Paris to continue her studies under M. Jacques Bouhy, remaining there several years. During her years of study in France, Mme. Blauvelt sang in miscellaneous concerts in various parts of France and Belgium and had the opportunity of meeting many of the modern composers. In 1893 she made a tour with the Damrosch Symphony orchestra through the Southern and Western parts of the United States. During the next few years devoted herself exclusively to the concert platform, and in 1898 went to Italy to study the language. In the same year she made her debut in Munich and London, followed by a successful tour through Germany, England, Ireland, Scotland, Austria, Italy, Hungary, Holland and Switzerland.

From 1893 to 1895 Mme. Blauvelt made annual tours through Europe and America, singing with the great orchestra and oratorio societies, and in addition had the distinction of singing before many of the royal families of Europe.

Perhaps the greatest honor ever conferred upon any singer was bestowed upon Mme. Blauvelt in Rome, on April 1, 1891. The decoration of the Order of St. Cecilia, presented by the oldest musical society in the world, the Royal Academy of St. Cecilia, which was founded in 1584. The order is a limited one and in the history of the academy but seven others have been awarded the decoration. Mme. Blauvelt received the eighth and being the only English-speaking person and the only woman who has been so honored in the 217 years of its history, and whose name is carved on a marble tablet in the walls of the academy, a fitting tribute to her marvelous talents.

Mme. Blauvelt's voice is a high soprano of very pure timber, but dramatic in quality, with this is united a musical intelligence which enables her to impart to the work its true interpretation; the range is from G to D in alt.

Praise for Utah Singer.

Prof. J. J. McClellan has just received a letter from Mme. Katharine von Klenner, the famous New York vocal teacher, in which she speaks in the following very complimentary way of Lucile Ferrin Sharp, one of Utah's talented singers, who was formerly a pupil of Madame Amanda Swenson of the city.

"Of course you hear of the really splendid work which Lucile Ferrin Sharp is doing this season preparing for her operatic career. She has a beautiful voice and two roles in French—for which language she has a real talent. While in Paris last summer I made arrangements for her appearance at the opera next season providing she had five operas in perfect French. The prospects are that she will be able to do this with ease. Her coloratura has also improved wonderfully. Last month an English manager, a friend of mine, offered her a fine position in his English company, but I advised her to wait another year."

"Mlle. Carmen de Padilla, who has just arrived in America to make me a visit, is delighted with Mrs. Sharp's voice and thinks she is the coming American singer. Mlle. de Padilla is the daughter of the great Desiree Arletti after Mlle. Viardot, the greatest teacher and artist of the last fifty years, and she is therefore competent of judging. I know of a friend you will be glad to hear of Mrs. Sharp's progress."

To Preserve Folk-Songs.

Recently the Emperor of Germany recommended that a complete collection of German folk-songs shall be made and a committee for the purpose, with Prof. von Lillencorn at the head, has been appointed. The project is one which will meet with the approval of music-lovers the world over. Speaking of it the New York Herald says:

"The noble task of gathering the thousands of beautiful songs of the Fatherland and making them available in a complete collection is a naturally, has received the support of many influential persons in Germany. It is possible that similar collections will be formed in other European countries. We hear, in the concert-room and on the operating stage, many of the old songs and become popular either through blossoming on our native soil or through adoption from abroad we have songs that have entered the home, and even like 'Maryland,' entered into the political life of the Nation. About the most genuine and characteristic of these songs we can boast as 'native' is 'Dixie,' and the hold it has on the entire Nation shows that we have the feeling for the 'National' idea, only we are too young to have been too busy and of too careless and light-hearted a temperament to dream out the sentimentalities of song or hope that breathes from every genuine folk-song of Europe."

Music for the Blind.

A committee of public-spirited New York women, including among the number Mrs. South Low and Mrs. Schuyler Van Rensselaer, has just issued an appeal to the public of New York asking that those who attend concerts at their musical performances do something toward ameliorating the condition of and giving pleasure to the blind. Among other things the appeal asks that the audience be made up of the blind are at such a disadvantage in spite of the financial help which they sometimes receive from the city, that many of the most intelligent cannot afford any of the artistic delights which mean so much more to them than to other people. The practical ability and benefit of furnishing the best musical and dramatic entertainments free to them has been proved by its success for many years in Europe, on the continent and in England. As we are creditably informed, that managers can often be well in advance that their houses will not be sold out, we ask the philanthropic directors of opera, concerts and the managers of standard theaters to give, whenever possible, some unsold tickets to the blind. Will subscribers, when they cannot use their tickets, devote them to the same purpose? This committee appeals to the public and public-spirited directors and managers to cooperate in the carrying out of an idea, the usefulness and feasibility of which are heartily recognized by those whose work has been for years among the blind, and the success of which would add to the enjoyment of this appreciative part of the community."

Explains "Parsifal."

Much has been written and much has been heard of "Parsifal" during the past few months. Therefore Walter Damrosch's talk on the theme of Wagner's drama, given a few nights ago before the presentation of "Parsifal" at Springfield, will be of interest. Mr. Damrosch's explanation follows: The drama is Wagner's confession of faith. In it he symbolizes a grand plan of Christianity as he understood it. He shows the growth of the human soul from absolute ignorance into a full flowering, and this evolution and development of the human soul you see enacted in the figure of Parsifal, who becomes enlightened by that most Chris-



MME. LILLIAN BLAUVELT, The Noted Singer, Who Appears in Salt Lake Thursday Evening Under the Auspices of the Philharmonic Guaranteeing Association.

tian quality, pity for the sufferings of others. This is the central idea of the drama. Wagner desired to dramatize scenes from the New Testament, but the impossibility of this was apparent, and so he dramatized one of the stories centering about the Holy Grail. It was from this cup that Jesus and the disciples drank at the last supper, and in it Joseph of Arimathea gathered the drops of blood that flowed from the side of the Savior as he hung upon the cross.

"This precious relic he bequeathed to the knight Titurel, who took it to Monsalvat, where he gathered around him a band of Christian knights who like himself devoted their strength and their lives to the cause of Christianity to help those who were in danger and succor those afflicted and carry out the behests of the Savior. In this work they were daily fed with food from the Grail itself. When Titurel became too old his duties devolved upon his son, Amfortas. The principal theme of the drama and the principal theme of the prelude is that of the Eucharist, which I will now play. This theme we may subordinate, as one phase of it reveals the passion of the Savior and his redemption of mankind. This is followed by four notes symbolic of the Last Supper. This theme is followed by the theme of the Holy Grail itself. This theme Wagner heard in the court church at Dresden, and it may be heard there today. The theme following that is the theme of the absolute faith of the Middle Ages, the faith of the Crusaders. I believe I will only add one phrase to the prelude, the one of the suffering of the Savior; it illustrates the divine pity of the Savior for sinful mankind."

The next number takes us into the hall of the Holy Grail, accompanied by a change of scene, where Parsifal is found by Gurnemanz, who, thinking that those who attend concerts at their musical performances do something toward ameliorating the condition of and giving pleasure to the blind, among other things the appeal asks that the audience be made up of the blind are at such a disadvantage in spite of the financial help which they sometimes receive from the city, that many of the most intelligent cannot afford any of the artistic delights which mean so much more to them than to other people. The practical ability and benefit of furnishing the best musical and dramatic entertainments free to them has been proved by its success for many years in Europe, on the continent and in England. As we are creditably informed, that managers can often be well in advance that their houses will not be sold out, we ask the philanthropic directors of opera, concerts and the managers of standard theaters to give, whenever possible, some unsold tickets to the blind. Will subscribers, when they cannot use their tickets, devote them to the same purpose? This committee appeals to the public and public-spirited directors and managers to cooperate in the carrying out of an idea, the usefulness and feasibility of which are heartily recognized by those whose work has been for years among the blind, and the success of which would add to the enjoyment of this appreciative part of the community."

chauntress. He has never known a woman save his mother, Herzelde. From her he has run away in childhood, not realizing that her life was bound up in him. Her tears, her laments finally ceased and she longed for death to end her sufferings. Kundry with great craft and cunning when she received this boy, sings him a song of his own childhood days and of the mother, Herzelde. We hear her sing in wailing accents telling him of his mother's remaining at home and her joy when he tarried there with her. The song describes how at last her lament ceased and Herzelde's heart is broken by her sorrow and she dies. It is this song that Mme. Nordica will now sing.

"The closing excerpt gives us Wagner's conception of the charm that spreads all over nature on Good Friday. He shows us in this act, a smiling meadow bathed in sunlight over all nature. For this Wagner has written this tranquil, slow and peaceful music."

Composer of "The Atonement."

Of S. Coleridge-Taylor, whose oratorio, "The Atonement," was given in New York last week, the New York Tribune says: "It is less than ten years since the name of S. Coleridge-Taylor began to appear with any kind of frequency in the catalogues of English musical publishers, though his first printed work made its appearance in 1892. For five years after that time he grew in local reputation, and then made the successful stroke which carried him across the sea. The stroke was the composition of scenes from Longfellow's 'Hiawatha,' which enjoyed so great and wide a vogue that the composer was chosen for the festival honors which frequently act as a sort of magical 'open sesame' to the door of the publisher and the ear of the public. When he came to be talked about, the discovery that his father was a native African added unique interest to his story, and, though fame did not burst upon him overnight, it took a rapid course when once it got started in his direction."

"Mr. Taylor was born in London on August 15, 1875. His father was a physician, a native of Sierra Leone, on the west coast of Africa, his mother an English woman. His father was not especially musical, but provided violin instruction for his son when he was 6 years old. At 19 the lad became a chorister in St. George's church. In 1890 he found a patron through whom he became a pupil of the Royal College of Music, when in 1893 he won a scholarship and for four years devoted himself almost exclusively to composition under Prof. C. Villiers Stanford. On leaving the college he became professor of the violin at an amateur orchestra, and conductor of a string orchestra."

New Conservatory Orchestra.

A conservatory orchestra has been organized and is successfully in operation for some time by the Salt Lake Conservatory of Music, under the conductorship of Dr. A. Brodbeck, the director who twenty-five years ago organized the first high school orchestra in Germany. Rehearsals are held every Thursday evening from 7:30 to 9:30 p. m. at the conservatory, 22 South Second East. The principal orchestra instruments, besides mandolins and guitars, are played. The orchestra is for students and advanced amateurs, and in order to make the organization more effective a few more members will be received free of charge. Light and operatic selections are a leading feature. The last concert given by the faculty and students of the conservatory was highly appreciated by a large audience, and some of the leading teachers and musicians of the city.

Bauer May Not Come. After all it is probable that Harold

Bauer, the great French pianist, will not come to Salt Lake. He was to have been here on March 15th under the auspices of the Philharmonic Guaranteeing association, but word was received late Friday afternoon that he could not be here on the date named, if at all. His final decision in the matter will be awaited with extreme interest by Salt Lake music-lovers, as they had anticipated his coming with the keenest pleasure."

Music Notes.

Programme of the concert to be given by Held's band at the Grand theater February 28th:

March, "The Bandmaster".....Willard Caprice:
(a) "Patrol of the Gracemes".....Gruener
(b) "In Old Alabama".....Ellenberg
Grand selection, "Little Christopher".....Charyl & Gerker
Imperial quartette, "Anne's Lullaby".....Gebel
Ashworth, Phillips, Christopherson and Squares.
Grand selection from "Eriomeno and Juliet".....Gounod
Popular selection from "The Sultan of Sultans".....Ade
Imperial quartette:
(a) "Any Rags".....Clark
(b) "Bedelia".....Jarome & Swartz
Grand selection from "Semiramide".....Rossini

A correspondent suggests that "in future Mr. Held favor the vocal soloists with a piano accompanist, as the recitals and brasses alone are not at all suited to the voice."

Charles Kent will sing a baritone solo at the First Presbyterian church this morning at 11 o'clock.

A concert by the Orpheus club at the First Congregational church is one of the possibilities of the near future.

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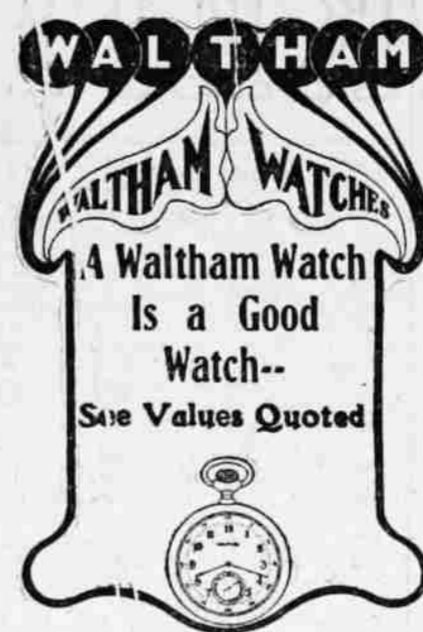
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